



Cleveland Art



To Katharine Lee Reid, we take a moment to say “thank you.”

Dear Members,

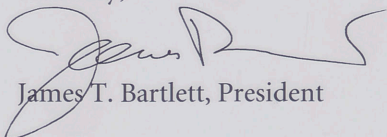
In a bittersweet moment, we say good-bye to Katharine Lee Reid, who has led us so capably over these past five years, and prepare at the same time to launch our exciting renovation and expansion project.

Although Katharine will not be at the helm when the job is completed a few years from now, she will be able to look back with great pride on her role in helping the building project become a reality. Cleveland owes her a huge debt of gratitude for her stellar leadership and her genius in forging the necessary consensus needed to complete this highly complex endeavor.

While the building project will likely be seen as the signature achievement of Katharine's tenure, her record has been extraordinary in other areas as well, as this magazine illustrates. First, *The NEO Show* represents the return to the museum of a juried exhibition of work by artists of northeast Ohio. The quality and variety affirm that the time was right to undertake such a project. The article on page 3 describes the process. The second feature article is a long one—long because it summarizes the major acquisitions of Katharine's five years here, featuring about 50 of her favorites out of the more than 2,000 works that joined the collection in that time. The museum's curators add their own insights to the discussion along the way.

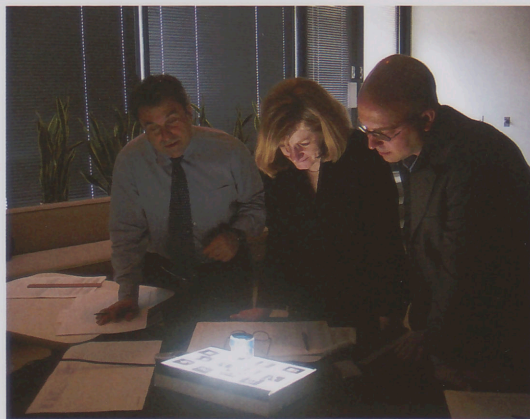
For all of these achievements, we and the museum's future audiences say to Katharine Lee Reid: Thank you and well done.

Sincerely,



James T. Bartlett, President

Head of exhibitions Heidi Domine (right) and assistant Rachel Duszynski sort through *NEO* entries, which were due March 18. Of the nearly 1,300 submissions, more than 1,000 arrived on March 17 or later.



Jurors Grachos, Farver, and Grove pore over slides during the first round of *NEO* selections.

Exhibition Opens

July 10: *The NEO Show* opens in galleries 239–240.

NEO Artists Talks

Selected Wednesday and Friday evenings, 6:30–7:30. Meet a few of the local artists behind the works in the *NEO* exhibition during these free, informal talks on July 22, July 29, August 3, August 10, August 19, and August 26.

Summer in the Courtyard Enjoy music and dining every Wednesday and Friday evening, plus Sunday afternoons, through Labor Day weekend.

NEO Show Members Events

The **Circles Party** will be Thu/7 July (artists invited and Dominion prizes announced; call 216–707–2589). Call the Ticket Center to make reservations for the **Members Party**, 6:30–9:30 Sat/9 July. **Members-only Meet the Artists Days** are Fri/5 Aug and Wed/17 Aug, 6:00–8:00 in *The NEO Show*.

Museum Store Members Sale

For the months of June and July, members will receive a discount of 25% on books and 30% on other merchandise. Sale merchandise is not included and some other exclusions apply.

Gallery Closure Schedule

July 10: Last day to visit the ancient Egyptian, Greek, and Roman galleries.

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What's NEO?

A juried exhibition of regional art returns to the
Cleveland Museum of Art.



A still image
from Benjamin
Kinsley's
Gesichtsmusik,
video/sound,
Andrew Strasser,
cinematography

EXHIBITION

The NEO Show

July 10–September 4
Galleries 239–240

This exhibition is Free to All thanks to Hahn Loeser + Parks LLP. Artists' prizes and the exhibition catalogue have been made possible through a generous grant from Dominion. Additional support for this exhibition has been provided by the George Gund Foundation. This exhibition is made possible through collaboration with the Intermuseum Conservation Association.

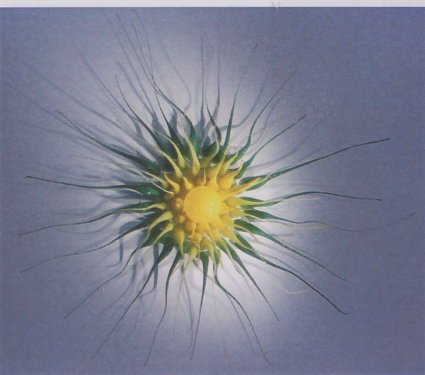
Hahn Loeser • Parks



For decades, the Cleveland Museum of Art's *May Show* was the 800-pound gorilla of the regional arts scene. Local success was often legitimized by inclusion in the annual juried exhibition. While the show was a powerful engine for artistic production, it also had side effects. Collectors would often wait to see what had been blessed by the museum and make their purchases directly from the *May Show*, a pattern that relegated commercial dealers and galleries to a second tier and tended to limit the scope of creative vision when artists would set out to make pieces aimed at the *May Show*. Meanwhile, the area arts community had matured to a point where its needs for growth and exploration could not be served by a single, large annual juried exhibition. In 1993, the last official *May Show* took place, with outgoing director Evan Turner as the sole juror. This opened up space in the museum's exhibition schedule for more presentations of contemporary art, including two invitational exhibitions featuring artists from northeast Ohio.

Still, something had been lost: the inclusiveness of a big exhibition exposed to the large audience only the museum can attract. The idea of *The NEO Show* is to bring back that impor-

James Seward, *My Father in the Living Room of Our 10th House*, oil on canvas, 77 x 60 in.



Zachary Gorell, *Bursting Forth*, glass, magnets, metal, h. 18 in.

tant function in a format well suited to the present and future of the museum and the area.

The process began with a call inviting artists ages 18 or older to submit work. Every kind of art was welcomed—installation, web-based, interactive, sculpture, painting, work on paper, photography, textiles, dance, music, film/video, or performance—as long as the artists lived, worked, or attended school full-time in one of 15 northeast Ohio counties. Work had to have been created after January 1, 2004 and pieces could weigh no more than 1,500 pounds and be no larger than 8 x 14 x 5 feet. The invitation to full-time students was an innovation the museum felt was an important way to tap into the vitality of the arts programs in area institutions of higher learning.

Artists completed an entry form and submitted slide images of a single work, with DVDs and VHS formats submitted for time-based or performance work. The jurors, Jane Farver, director of the MIT List Visual Arts Center in Cambridge, Massachusetts, Louis Grachos, director of the Albright-Knox Art Gallery in Buffalo, and Jeffrey Grove, former CMA associate curator of contemporary art and now Wieland Family Curator of Modern and Contemporary Art at the High Museum of Art in Atlanta, winnowed a field of 1,290 applicants to a little under 200 choices. These artists were then asked to bring their actual work (or a representational part of it) to the Intermuseum Conservation Association facility in downtown Cleveland for a second round of consideration. The jurors reconvened to consider the work as an exhibition and chose 80 pieces. Unlike in the old *May Show*, the museum will not act as an agent for the sale of works.

Reflecting on the exhibition, the jurors touched on regional themes—or, rather, the transcendence of region. Says Grove, “We felt that the idea of recognizing the artists of the region should in no way countenance an exploration of ‘Regionalism’ or what a so-called regional character might be. Instead, we determined that the curatorial objective should be to represent the quality and complexity of artistic production in northeast Ohio with an eye to how the achievements of artists here relate to those in other communities, regions, states, and nations.”

Stephen Litchfield, *Altered Piano*, antique piano, reduced in width, h. 56 in.



Jane Farver, a native Cleveland well known in the area as an early director of SPACES gallery, notes an interesting, if counterintuitive impression. “Surprisingly, I think there might have been more photo-based works submitted 20 years ago. There is also a trend toward the figurative, and an interest in found materials.” But she downplays the tendency of audiences and critics to focus on an artist’s choice of medium in this era of expanding expressive options. “I really don’t evaluate new media differently. It’s about what the artist is trying to say, not so much the tools an artist chooses.”

“Every medium was well represented,” says Louis Grachos. “There’s a substantial commitment to traditional painting, for example, but also very strong work in video and performance.” He was impressed with the quality of student work. “With younger artists, you tend to ask if they are really just mimicking what they see in the magazines or responding to international trends. There seemed to be real freedom from that, which is a great sign for Ohio’s art community. There’s a refreshing sense of independent spirit that was really evident in the work.”

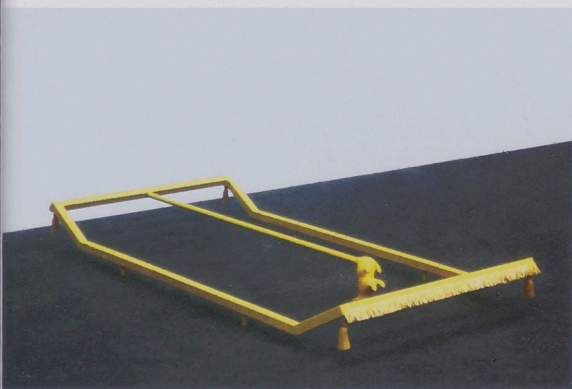
The 2005 *NEO Show* includes artists familiar to northeast Ohio audiences as well as less known and even obscure figures. A few are still students. The range of expression is striking, with a little less than half in two dimensions, about the same number three-dimensional, and a few in new media. Among paintings, works range from the hyper-realism of James Seward and José Quinones to the

abstractions of Yong Han, Kathy Lynn, and Matthew Kolodziej. Photography goes from Herbert Ascherman Jr.’s meditative landscape to Masumi Hayashi’s panoramic composite to Wyna Liu’s set of Polaroids. Prints and drawings include a charcoal by Dante Rodriguez, Christi Birchfield’s collaged intaglio print, and a calligraphic composition by George Fitzpatrick.

Works in three dimensions cover a lot of territory, from Paul O’Keeffe’s installation and Steven Litchfield’s slimmed-down antique piano to a delicate work in glass by Zachary Gorrell, a neon creation by Jeffry Chiplis, and Eva Kwong’s ceramic installation. Scale ranges from Brigitte Martin’s tiny rings to Brinsley Tyrrell’s gargantuan sculpture in black walnut.

New media creations include Benjamin Kinsley’s kinetic video/sound piece, Jurgen Faust’s projection of a video image over a canvas, and a musical composition by Jeffrey Mumford.

Grove is pleased with the show’s wide-ranging content: “Would a visitor from L.A. or Latvia know this was a selection of artists from northeast Ohio? Probably not. Is that problematic? Definitely not.” ■■■



Paul O’Keeffe, *Rug and Rat*, steel, fabric, cast plastic, Day-Glo paint, l. 79 in.

Kathy Lynn, *Big Pink*, oil on canvas, 66 x 84 in.





Major Acquisitions

2000–2005

After Katharine Lee Reid's five years as director, the collection is bigger and better.

The museum's collecting has kept true to form during Katharine Lee Reid's tenure as director: great works of art from every corner of the globe and a broad range of history have joined the collection, making the museum's presentation even more comprehensive while adding significant new stars. The director credits the individual curators for this work. They, in turn, cite her support for their proposals and her discerning eye. Working in collaboration, the director and curators have brought more than 2,000 works (closer to 2,200 if the constituent parts of various portfolios, bound volumes, and series are counted as individual works) to the museum since the spring of 2000. Here are a few highlights selected by the director.

One major acquisition of ancient art greeted the director almost upon her arrival. The powerful bronze *Statuette of an Athlete*, made in Greece in 510–500 BC, marked a key moment in the evolution of Greek art; one can see Classical naturalism beginning to emerge from the Archaic style. The unique Minoan bronze statuette of a *Female Worshiper*, about 1600–1500 BC, joined the collection two years later. These alone would have constituted a respectable achievement in the challenging field of ancient art, but then came the life-size bronze *Apollo Sauroktonos* (*Lizard-Slayer*), a sculptural composition attributed to the fourth-century BC Greek master Praxiteles. "Praxiteles was among the most famous Greek sculptors," says curator Michael Bennett, "and two largely preserved Roman copies of this subject, in marble, are in the collections of the Louvre and the Vatican Museum. The finest and most historically significant classical bronze sculpture outside of Greece or Italy now resides in Cleveland."

The Chinese collection, under the leadership of Ju-hsi Chou until his retirement last summer, added a stunning pair of colorful ceramic *Tomb Guardian Figures* from the Tang dynasty, AD 618–907. "It is not uncommon to find viewers gasping when seeing them for the first time," Dr. Chou enthused at the time. "The acquisition of this pair gives the Cleveland Museum of Art the finest *sancai* sculptures outside of China." Another wonderful addition, a lovely handscroll by Yu Zhiding, *Cleansing Medicinal Herbs in the Stream on a Spring Day*, from 1703, exemplifies the artist's subtle brushwork and playful spirit. "Yu Zhiding's depiction has importance not only for the glimpse it offers into an extraordinarily refined culture, now lost to the remote past," said Dr. Chou, "but also for its vivid realization in precise detail, its tonal polish, and the stately dignity with which he endowed his subjects."

Apollo Sauroktonos



Yu Zhiding handscroll

Two bronzes, *Mirror with Jade Disk Inset*, 475 BC–AD 8, and a ritual bronze food vessel called *Ding*, 1200–1000 BC, enhanced the strength of the ancient Chinese collection. Anita Chung, who became associate curator of Chinese art last fall, finds such acquisitions significant. “We have a relatively small collection of ancient Chinese art, although every single piece in this section is superb in quality. The acquisitions of these two marvelous pieces significantly fill the gaps in the collection.”

Stanislaw Czuma, George P. Bickford Curator of Indian and Southeast Asian Art, not only was the local organizer for the beautiful *Chola Bronzes* exhibition in 2003, but also brought wonderful objects into the permanent collection. Among these were an earthenware *Jar with Four Ibex*, from about 2800–2500 BC in Pakistan, and an Indian bronze *Jina* (*Tirthankara*) made around a thousand years ago. Says Czuma, “Jain bronzes of such monumental proportions are rare in general, while this one represents artistically an especially accomplished example. What makes it so entrancing is the skillful blending of spiritual expression and great sculptural sensitivity.”



Jina



Tomb guardians



Susan E. Bergh, associate curator of the art of the ancient Americas since 2000, has devoted considerable energy to a collection that was small but notable when she arrived, and is respectively less and more so today. Major acquisitions included a unique *Vessel with Deity Mask*, one of Mexico's earliest works of art (1200–900 BC). “I will never tire of looking at this remarkable object,” says Bergh. “Each time I pass it in the gallery, it startles anew—its power, its ingenuity, its precocity are a thrilling testament to the creative outburst that accompanied the emergence of complex society.” From Veracruz, Mexico is a *Ballgame Thin Stone Head (Hacha)*, made between 600 and 1100, that is one of the most exquisite and largest of its kind. The arresting ceramic *Oculate Being Mask*, made in Peru between 300 BC and AD 1, is one of only three of its kind. Perhaps most popular is the brilliant Peruvian *Blue and Yellow Feathered Panel*, made between 600 and 900 of macaw feathers knotted onto string and stitched to cotton cloth.

Acquisitions in Louise W. Mackie's departments of textiles and Islamic art included a colorful *Ceramic Tile Spandrel* featuring roses amidst leaves and blossoms, made in the 1570s in Iznik, Turkey, a fine complement to a dish acquired about ten



Ballgame Thin Stone Head



Vessel with Deity Mask

Iznik tile spandrel



Iranian textile



Staff of office



Reliquary guardian figure

years ago. Among numerous textiles is a *Floral Silk on a Golden Ground* from late 17th-century Iran, woven with silk thread on a gilt-metal and silver-metal thread ground. Says Mackie, "This splendid striped silk reflects Iranian poetry with its lush garden featuring various blossoms growing from a single stem—roses, morning glories, poppies, and thistles—all in rare brilliant colors."

Constantine Petridis arrived in 2001 and immediately began raising the profile of African art at the museum. In addition to the major redesign of the African gallery, he oversaw numerous accessions, including a 17th-century wooden *Mother and Child Figure* (*pfemba*) and a late 1700s–early 1800s *Staff of Office*, both from the Democratic Republic of the Congo. Just this year, the collection welcomed an 1800s *Reliquary Guardian Figure* from Gabon, a tour de force in wood and metalwork. Petridis describes its significance: "Examples of the quality of this object are hard to find. The refinement of its decorative details and the balanced composition of the different volumes set it clearly apart from many of its peers."

Curator of medieval art Stephen N. Fliegel oversaw several fine acquisitions, including a late 18th-century



Visigothic belt buckle



Meynier's *Clio*

Small-Sword from Switzerland, a pair of Alemannic *Fibulae* from the sixth or seventh century, and an ornate Visigothic *Belt Buckle* made in Spain in about 525–560. “The Migration era belt buckle,” says Fliegel, “beautifully inlaid with a carpet of garnets, is without question the finest example of its type to survive from Visigothic Spain. Its exceptional quality and superb condition have significantly improved the museum’s holdings in this area.”

During his six intense years as curator of European paintings, Sylvain Bellenger, who returned to his native France late last year, built a considerably larger collection of French paintings, from Fulchran-Jean Harriet’s 1798 *Oedipus at Colonus* to the monumental suite of paintings on mythological subjects by Charles Meynier, from about the same time. These latter five are so large that displaying them together is an impossibility until the restored galleries of European painting open in 2008. As Bellenger commented at the time of the acquisition, “This extraordinary ensemble will quickly become one of the major examples of neoclassical art in a public collection. There is nothing like it in America.”

Six years ago, Surrealism was a soft spot in the modern paintings collection—but no more, thanks to the addition of Salvador Dalí’s *The Dream* and Max Ernst’s *Le Déjeuner sur l’Herbre*. For curator William Robinson, acquisitions such as these can transform the collection. “Dalí’s *The Dream* is one of the greatest images of Surrealist art, and presented a rare opportunity to acquire a landmark painting and anchor for a

Harriet’s
*Oedipus at
Colonus*





Dalí's *The Dream*

significant Surrealist collection.”

Additions to the collections of American paintings and sculpture included one of the exceedingly rare paintings by Grant Wood, *January*, from 1940. Wood completed only about 30 major paintings in his lifetime, and the opportunity to acquire such a key work was an extraordinary stroke of good fortune. “It is rare that one can speak with virtual certainty about a ‘last chance’ to acquire a work of a major artist, but this is such an instance,” said Henry Adams, then curator of American art. A painted plaster bust of a young boy, *Gamin*, by the Harlem Renaissance artist Augusta Savage,

from about 1929–30, enriched the sculpture collection. Last year, a combination of gifts and endowment funds allowed the museum to acquire a key painting by Fitz Hugh Lane, *Boston Harbor*, from about 1846–47.

A monumental drawing, *The Oath of the Seven Chiefs against Thebes*, c. 1800, by the neoclassical master Anne-Louis Girodet de Roucy-Trioson, known as Girodet, was a study for an unrealized painting. This sheet is the most highly finished record of Girodet’s treatment of the subject from Aeschylus’s tragedy *Seven against Thebes*. A marvelous opportunity arose when the museum had the chance to acquire Jacques-Louis David’s *Cupid and Psyche*, from 1813, a study for the museum’s own large painting of the same subject. The acquisition of Jasper Johns’s *Ten Numbers*, ten charcoal drawings from 1960, occa-

Lane's *Boston Harbor*





Johns's *Ten Numbers*

sioned the formulation, by the responsible curator Carter E. Foster (now at the Whitney Museum of American Art in New York), of an exhibition devoted to the artist's exploration of the numerals 0 through 9. Assistant curator of drawings and prints Heather Lemonedes comments, "Not only does this series constitute one of Johns's most important works on paper, they are also among the greatest expressions of the 'numbers' theme in his entire oeuvre, and their imagery has become iconic for the twentieth century. They belonged in the artist's private collection until now."

Print purchases spanned the history of the medium, from a unique woodcut of the *Pietà*, hand-colored with watercolor, from about 1450, the beginning of printmaking in Europe, to contemporary works. "Made by anonymous craftsmen to spiritually enlighten a mostly illiterate public," explains curator of prints Jane Glaubinger, "early woodcuts like the *Pietà* were inexpensive and were used for personal devotion and as amulets. Cheap, abundant, and utilitarian, relatively few survived so that the *Pietà* is an exceedingly rare example of a single image on a full sheet of paper in fine condition from this period." Other highlights include Rembrandt van Rijn's etching and drypoint *The Blindness of Tobit: The Large Plate* from 1651. She is also enthusiastic about another rarity, a beautiful impression in excellent condition of a self-portrait that Edgar Degas etched in 1857, which crowns five years of exceptional acquisitions.

In decorative arts and sculpture, the exhibition *Viktor Schreckengost and 20th-Century Design* of 2000–01 led to the purchase of a signature blue and black *Jazz Bowl* of 1931. Two years later, a

15th-century *Pietà*



Degas's *Self-portrait*

life-size marble sculpture by François-Nicolas Delaistre, *Figure of a Young Girl*, from 1787–93, took up residence in the glass-walled passageway of gallery 224. Then curator of decorative arts and sculpture Henry H. Hawley, now retired, enthused, “Large-scale marble sculptures are rarely available, and this example, combining classical and contemporary elements, is characteristic of early neoclassic image making.”

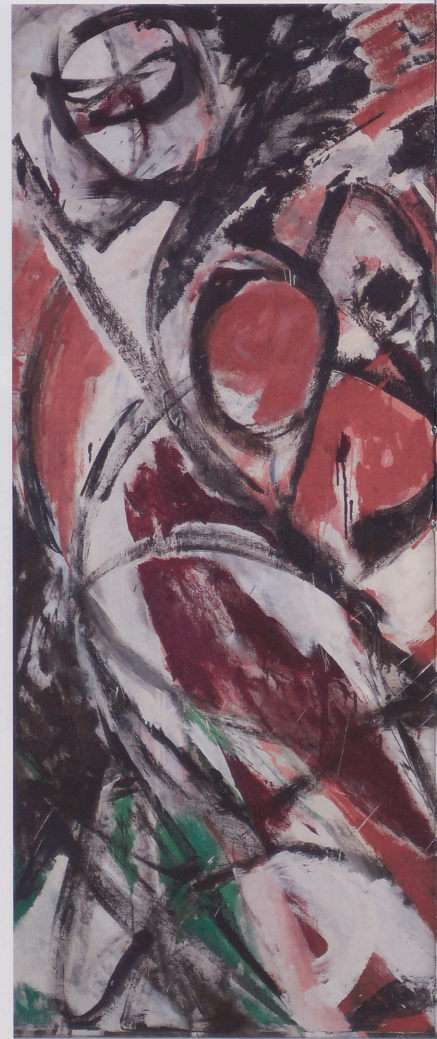
Numerous additions fortified the contemporary art collection, from the 1984 marble sculpture *Blind Man’s Buff* by Louise Bourgeois and Lee Krasner’s large abstract expressionist canvas *Celebration*, of 1960, to Robert Gober’s sculpture *Untitled*, from 1990, and Claes Oldenburg’s 1964 *Giant Toothpaste Tube*. Upon the acquisition of the Krasner, associate curator of contemporary art Jeffrey Grove (now at the High Museum in Atlanta) described the painting as “expressing powerful emotional energy, alternately ferocious and lyrical.”

Curator of photography Tom Hinson continued to enhance the collection with vintage and contemporary acquisitions alike. Bringing the collection of Charles Isaacs and Carol Nigro into the museum solidified its holding of early American photography, and the acquisition of the contemporary portfolios commissioned by the George Gund Foundation not only added significant bodies of work by major working artists, but also preserved for posterity a series of unique visions of this region at this time in its history. Significant individual works by Edward Weston, Eugène Atget, and other major figures further strengthened the collection. Says Hinson, “The past five years have seen the maturing of the museum’s photography collection through the additions of stellar, often iconic works by some of the most important photographers in the history of the medium.”

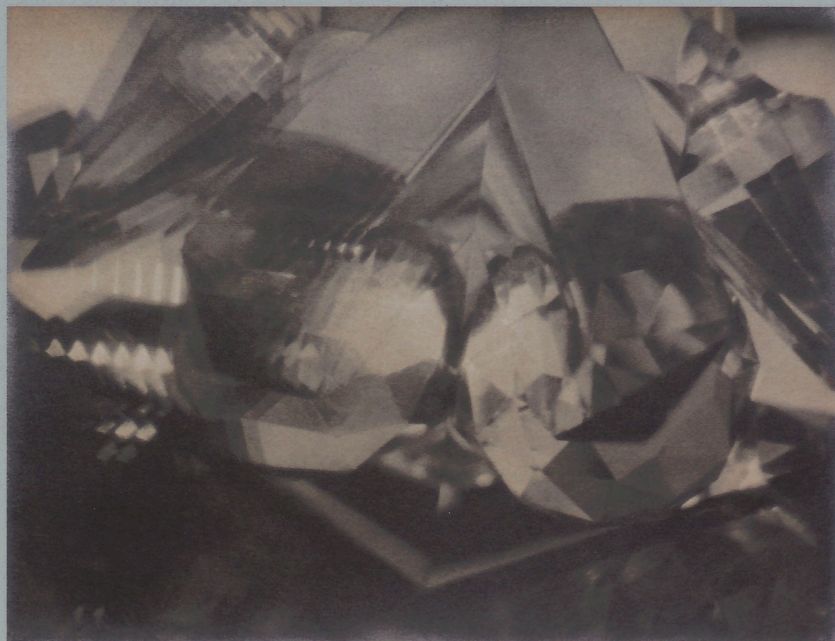
No museum director could ever personally do all the work necessary to find and acquire works of art for the collection—that is why the museum has curators—but a director can put a distinctive stamp on the overall character of acquisitions. The mark of Katharine Lee Reid’s tenure with respect to acquisitions is the maintenance of an extremely high level of quality, both art historically and in aesthetic terms. Some of these works of art are destined to be high-profile international stars; others are simply the most distinguished examples of their kind in genres that do not necessarily attract much attention. To this director, they all merit the same respect. Charles L. Venable, deputy director for collections and programs, comments, “One of the reasons I left the Dallas Museum of Art three years ago was to work with Katharine on acquisitions. Acquiring only the best has long been a Cleveland tradition, and the acquisitions made under Katharine’s leadership certainly lived up to that high standard. Furthermore, her commitment to ethics in terms of the provenance of works of art has really been a hallmark of her directorship and represents a major legacy.” ■



Delaistre's *Figure of a Young Girl*



Krasner's *Celebration*



Coburn's Vortograph



**DIRECTOR'S CHOICE: KATHARINE LEE
REID'S FAVORITE ACQUISITIONS**

2000

Statuette of an Athlete, 510–500 BC. Greece, Peloponnesus. Bronze (solid cast), h. 21.5 cm. John L. Severance Fund 2000.6.

Jazz Bowl, 1931. Designed by Viktor Schreckengost (American, b. 1906), made by Cowan Pottery. Glazed earthenware with engobe and sgraffito, h. 28.6 cm, diam. 41.3 cm. John L. Severance Fund 2000.65.

Yu Zhiding (1647–after 1709). *Cleansing Medicinal Herbs in the Stream on a Spring Day*, 1703. Handscroll: ink and color on paper, 36.2 x 132.4 cm. Severance and Greta Millikin Purchase Fund 2000.69.

Anne-Louis Girodet de Roucy-Trioson (French, 1767–1824). *The Oath of the Seven Chiefs against Thebes*, about 1800. Black chalk and white chalk with stumping, 41.8 x 62 cm. Purchase from the J. H. Wade Fund 2000.71.

Pair of Tomb Guardian Figures, 618–907. Tang dynasty. Ceramic *sancai* ware (three-color glazes). *Animal Head*, 92.3 x 43.8 x 41.9 cm. *Human Head*, 88.9 x 41 x 50.8 cm. Gift of various donors to the department of Asian Art (by exchange) 2000.118.1–2.

Pair of Fibulae, 6th–7th century. Alemannic, Migration period. Cast silver, parcel-gilt, with niello, 10.5 x 6.4 cm. Purchase from the J. H. Wade Fund 2000.119.

2001

Jar with Four Ibex, about 2800–2500 BC. Pakistan, probably Quetta Valley, Neolithic period. Earthenware with iron oxide decoration, h. 12.2 cm, diam. 23 cm. John L. Severance Fund 2001.1.

Jasper Johns (American, b. 1930). *Ten Numbers*, 1960. Charcoal with graphite on 10 sheets of paper; average sheet size 34.3 x 27.9 cm. John L. Severance Fund 2001.10.a–j.

Salvador Dalí (Spanish, 1904–1989). *The Dream*, 1931. Oil on canvas, 96 x 96 cm. John L. Severance Fund 2001.34.

Jina (Tirthankara), 900s–1000s. India, Rajasthan, Medieval period. Bronze, 61.5 x 49.5 x 36.8 cm. Severance and Greta Millikin Endowment Fund 2001.88.

Ballgame Thin Stone Head (Hacha), about 600–1100. Mexico, Gulf Coast, Classic Veracruz style. Stone and pigment, 61.8 x 20 x 8.8 cm. Severance and Greta Millikin Purchase Fund 2001.89.

Edward Weston (American, 1885–1958). *Dunes, Oceano*, 1936. Gelatin silver print, 19.1 x 24.1 cm. Severance and Greta Millikin Purchase Fund 2001.92.

Belt Buckle, about 525–560. Spain, Visigothic. Bronze with garnets, mother-of-pearl, green glass, traces of gilding, and gold foil, 13.3 x 6.7 cm. Purchase from the J. H. Wade Fund 2001.119.

2002

Small-Sword, late 18th century. Switzerland, Geneva(?) (blade: Germany, Solingen, early 18th century). Hilt: gold with blue translucent enamel; blade: etched, blued, and gilded steel, 97 cm. Purchase from the J. H. Wade Fund 2002.1.

Grant Wood (American, 1892–1942). *January*, 1940. Oil on Masonite panel, 45.7 x 60.1 cm. Purchase from the J. H. Wade Fund 2002.2.

Fulchran-Jean Harriet (French, 1778–1805). *Oedipus at Colonus*, 1798. Oil on canvas, 157 x 134 cm. Mr. and Mrs. William H. Marlatt Fund 2002.3.

Anonymous (German). *Pietà*, 1435–50. Woodcut, colored by hand with watercolor, 38.7 x 28.8 cm. Severance Millikin Trust 2002.4.

Mirror with Jade Disk Inset, 475 BC–AD 8. China, Late Warring States to Early Western Han periods. Bronze with nephrite and turquoise, diam. 15.3 cm. Gift of various donors to the department of Chinese Art (by exchange) 2002.5.

Rembrandt van Rijn (Dutch, 1606–1669). *The Blindness of Tobit: The Large Plate*, 1651. Etching and drypoint, 15.8 x 12.9 cm. White and Boon 42, state I/II. Severance and Greta Millikin Purchase Fund 2002.10.

Louise Bourgeois (American, b. France, 1911). *Blind Man's Buff*, 1984. White marble on wood base, 97.7 x 88.9 x 63.5 cm. Leonard C. Hanna Jr. Fund 2002.29.

Eugène Atget (French, 1857–1927). *The Park at Sceaux (April 1925, 7 a.m.) (Parc de Sceaux [Avril 1925, 7 h, matin])*, 1925, from Atget numbering series *Sceaux* #37. Arrowroot print, gold-toned, 22.9 x 20.3 cm. John L. Severance Fund 2002.48.

François-Nicolas Delaistre (French, 1746–1832). *Figure of a Young Girl*, 1787–93. Marble, 170 x 85.4 x 49.5 cm. The Severance and Greta Millikin Purchase Fund 2002.53.

Max Ernst (German, 1891–1976). *Le Déjeuner sur l'Herbre*, 1944. Oil on canvas, 68 x 150 cm. Leonard C. Hanna Jr. Fund 2002.55.

Vessel with Deity Mask, 1200–900 BC. Central Mexico, Olmec style. Darkware ceramic with traces of pigment, 17.9 x 16.5 x 15.3 cm. Purchase from the J. H. Wade Fund 2002.67.

Female Worshiper, about 1600–1500 BC. Crete, Middle Minoan II to Late Minoan I periods. Bronze, h. 14 cm. Purchase from the J. H. Wade Fund 2002.89.

Jacques-Louis David (French, 1748–1825). *Cupid and Psyche*, 1813. Gray wash and pen and black ink with white paint and traces of black chalk, 16.7 x 22.4 cm. Andrew R. and Martha Holden Jennings Fund 2002.91.

Blue and Yellow Feathered Panel, 600–900. Peru, Far South Coast, Pampa Ocoña. Papagayo macaw feathers knotted onto string and stitched to cotton plain-weave cloth with camelid fiber plain-weave upper tape, 81.3 x 223.5 cm. Andrew R. and Martha Holden Jennings Fund 2002.93.

2003

Ding, 1200–1000 BC. China, Late Shang to Early Western Zhou period. Bronze, h. 57.4 cm. Severance and Greta Millikin Purchase Fund 2003.2.

Charles Meynier (French, 1768–1832). Oil on canvas. Severance and Greta Millikin Purchase Fund. *Apollo, God of Light, Eloquence, and Fine Arts with Urania, Muse of Astronomy*, 1798. 275 x 235 cm. 2003.6.3. *Calliope, Muse of Epic Poetry*, 1798. 275 x 177 cm. 2003.6.4. *Clio, Muse of History*, 1800. 273 x 176 cm. 2003.6.5. *Erato, Muse of Lyrical Poetry*, 1800. 273 x 176 cm. 2003.6.2. *Polymnia, Muse of Eloquence*, 1800. 275 x 177 cm. 2003.6.1.

Mother and Child Figure (pfemba), mid to late 1800s. Democratic Republic of the Congo, possibly Yombe people. Wood, h. 26 cm. Andrew R. and Martha Holden Jennings Fund 2003.35.

Oculate Being Mask, 300 BC–AD 1. Peru, South Coast, Paracas (Cavernas) style. Ceramic with resin-based paint, diam. 23.9 cm. Purchase from the J. H. Wade Fund 2003.39.

Augusta Savage (American, 1892–1962). *Gamin*, about 1929–30. Hand-painted plaster, 44.5 x 24.2 x 20.4 cm. Purchase from the J. H. Wade Fund 2003.40.

Floral Silk on a Golden Ground, 1650–1700. Iran, Safavid dynasty. Complementary weft-faced twill with inner warps (samit): silk and gilt-metal and silver-metal thread, 50.1 x 27.5 cm. John L. Severance Fund 2003.96.

Robert Gober (American, b. 1954). *Untitled*, 1990. Wax, wood, leather shoe, cotton fabric, and human hair, 29.6 x 16 x 51.2 cm. Dorothea Wright Hamilton Fund 2003.226.

Lee Krasner (American, 1908–1984). *Celebration*, 1960. Oil on canvas, 234.3 x 468.6 cm. Purchase from the J. H. Wade Fund 2003.227.

Unidentified photographer (American). *Young Woman in Bloomers*, about 1855. Daguerreotype, tinted and gilted highlights, half-plate, 14 x 10.8 cm. Gift of Charles Isaacs and Carol Nigro 2003.297.

2004

Attributed to Praxiteles (Greek, about 400–330 BC). *Apollo Sauroktonos (Lizard-Slayer)*, probably 350–275 BC, possibly 275 BC–AD 300. Bronze with copper and stone inlay, h. 150 cm. Severance and Greta Millikin Purchase Fund 2004.30.

Alvin Langdon Coburn (British, b. United States, 1882–1966). *Vortograph*, 1917. Gelatin silver print, 20.2 x 26.4 cm. Andrew R. and Martha Holden Jennings Fund 2004.33.

Fitz Hugh Lane (American, 1804–1865). *Boston Harbor*, about 1846–47. Oil on canvas, 43.2 x 68.6 cm. Leonard C. Hanna Jr. Fund and partial gift of Travers Newton, Joanna Newton Riccardi, and Georgia Newton Pulos 2004.35.

Ceramic Tile Spandrel with Floral Sprays, about 1570–75. Turkey, Iznik, Ottoman period, probably reign of Sultan Selim II (1566–74). Fritware painted in blue, turquoise, and black and with red slip under a transparent glaze, 76 x 29.9 x 2.5 cm. Dudley P. Allen Fund 2004.70.



Rembrandt's *The Blindness of Tobit*

Gober's *Untitled*



Staff of Office, late 1700s–early 1800s. Democratic Republic of the Congo, Luba people. Wood, h. 170 cm. John L. Severance Fund 2004.85.

Edgar Degas (French, 1834–1917). *Edgar Degas: Self-portrait (Edgar Degas par lui-même)*, 1857. Etching and drypoint, 23 x 14.5 cm. Reed and Shapiro 8, state III/IV. John L. Severance Fund 2004.87.

Claes Oldenburg (Swedish, b. 1929). *Giant Toothpaste Tube*, 1964. Vinyl over canvas filled with kapok, wood, metal, and cast plastic, 64.8 x 167.6 x 43.2 cm. Leonard C. Hanna Jr. Fund 2004.88.a–b.

2005

Reliquary Guardian Figure, 1800s. Gabon, Kota people. Wood and metalwork, h. 61 cm. Purchase from the J. H. Wade Fund 2005.2.

Summer in the Courtyard

Enjoy courtyard music and dining 5:30 to 8:30 every Wednesday and Friday (with café and outdoor grilling), and 1:30 to 3:30 every Sunday (café only) through Labor Day weekend 2005.

June

Fri/24 June, *The Kingbees* (rock/blues); Sun/26 June, *Tony Pulizzi* (jazz); Wed/29 June, *The Cleveland Tumbadors* (salsa)

July

Fri/1 July, *Cats on Holiday* (rock); Sun/3 July, *Brent Kirby* (jazz); Wed/6 July, *Dave Sterner Quintet* (jazz); Fri/8 July, *Ernie Krivda* (swing); Sun/10 July, *Vicki Chew and Dave Huddleston* (folk); Wed/13 July, *Sammy DeLeon and His Orchestra* (salsa); Fri/15 July, *Nighthawk* (jazz); Sun/17 July, *Soul Samba* (jazz); Wed/20 July, *Latin Jazz Project* (latin jazz fusion); Fri/22 July,

Hollywood Slim Band (swing); Sun/24 July, *Jon Mosey* (folk); Wed/27 July, *Mo' Mojo Mama Band* (zydeco/Cajun); Fri/29 July, *JT3* (jazz); Sun/31 July, *Ryann Anderson* (contemporary jazz)

August

Wed/3 Aug, *Northcoast Jazz Collective* (jazz); Fri/5 Aug, *George Foley Jazz Quintet* (jazz); Sun/7 Aug, *Cats on Holiday* (rock); Wed/10 Aug, *Grupo Fuego* (salsa); Fri/12 Aug, *Blues DeVille* (blues); Sun/14 Aug, *Tony Pulizzi* (jazz); Wed/17 Aug, *PANic* (steel band); Fri/19 Aug, *Mr. Downchild* (blues); Sun/21 Aug, *Prayer Warriors* (gospel); Wed/24 Aug, *Carlos Jones and the P.L.U.S. Band* (reggae); Fri/26 Aug, *New Harp Experience* (jazz); Sun/28 Aug, *Trisha O'Brien* (jazz); Wed/31 Aug, *Blue Lunch* (swing/blues); Fri/2 Sep, *The Mercurys* (jazz)



29 JUNE WEDNESDAY

Courtyard Music 5:30–8:30 *The Cleveland Tumbadors* (salsa)

Film 7:00 *Electric Edwardians: The Films of Mitchell and Kenyon* (Britain, 1900–1913, b&w, music track, Beta SP, 71 min.) See highlights from a recently discovered trove of more than 800 short films shot between 1900 and 1913 by Sagar Mitchell and James Kenyon. Originally shown at fairgrounds, town halls, and theaters, the films offer a slice of everyday life in early 20th-century England. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher (also Fri/1 July, 7:00).

1 JULY FRIDAY

Courtyard Music 5:30–8:30 *Cats on Holiday* (rock)

Film 7:00 *Electric Edwardians: The Films of Mitchell and Kenyon*. See Wed/29 June.

3 JULY SUNDAY

Courtyard Music 1:30–3:30 *Brent Kirby* (jazz)



Philip Carli

5 JULY TUESDAY

Adult Studio Course 10:00–12:30 *Discovering Borremans: Drawing in the Galleries*. Kate Hoffmeyer. 4 Tuesdays, July 5–26. \$96, CMA members \$72; supplies \$10. Class meets in the exhibition.

Art for Lunch 12:15–1:00 *Architecture Tuesdays*. Michael St. Clair offers a series of 9 different walking tours of Cleveland, Tuesdays June 21–August 16. Preregistration required. Meet at the Soldiers and Sailors Monument in Public Square. \$8.

6 JULY WEDNESDAY

Adult Studio Course Wed/6 July 1:00–3:00 or Sun/7 Aug 10:00–12:00 *Drawing the Human Figure*. Kate Hoffmeyer. \$50, CMA and GLSC members \$40; fee includes supplies and admission to *Body Worlds*. Held at the Great Lakes Science Center. Call 216–621–2400.

Courtyard Music 5:30–8:30 *Dave Sterner Quintet* (jazz)

Film 7:00 *The Magician* (USA, 1926, b&w, 35mm, 77 min.) directed by Rex Ingram, with Paul Wegener, Ivan Petrovich, and Alice Terry. A Somerset Maugham novel inspired by black arts practitioner Aleister Crowley is the basis of this bizarre melodrama, once thought lost. Live piano by Philip Carli, silent film accompanist at the George Eastman House, Rochester, NY. \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.

7 JULY THURSDAY

Circles Reception 5:30–8:30 *The NEO Show*. Call 216–707–2589

8 JULY FRIDAY

Courtyard Music 5:30–8:30 *Ernie Krivda* (swing)

Film 7:00 *The Crowd* (USA, 1928, b&w, 35mm, 104 min.) directed by King Vidor, with Eleanor Boardman and James Murray. One of the greatest silent films charts the joys and sorrows of a young working-class couple in 1920s New York. Live piano by Philip Carli. \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.

Film 9:00 *Bon Voyage* (France, 2003, color, subtitles, 35mm, 114 min.) Directed by Jean-Paul Rappeneau, with Isabelle Adjani, Gérard Depardieu, and Virginie Ledoyen. The last of our "Bon Voyage Fridays" films is a spirited farce set in 1940, on the eve of the Nazi occupation of Paris. An assortment of French V.I.P.s converge at a posh hotel in Bordeaux while fleeing the encroaching Germans. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

9 JULY SATURDAY

Members Party 6:30–9:30 *The NEO Show*. Reserve at the Ticket Center.

10 JULY SUNDAY

Courtyard Music 1:30–3:30 *Vicki Chew and Dave Huddleston* (folk)

Performance and Music



Starting this fall, artists selected for the VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series will be incorporated into a "Festival Around Town," presented at some of Cleveland's most impressive venues. You will have the opportunity to see each of your favorite performing artists and musicians custom-fitted into spaces that are both visually and acoustically complementary to the performances selected. Watch for a brochure this summer!

12 JULY TUESDAY

Art for Lunch 12:15–1:00 *Architecture Tuesdays*. Michael St. Clair offers a series of 9 different walking tours of Cleveland Tuesdays June 21–August 16. Preregistration required. Meet at the Soldiers and Sailors Monument in Public Square. \$8.

Adult Studio Course 1:30–4:00 *Weaving*. Laura Ferrando. 4 Tuesdays, July 12–August 9 (no class July 19). \$96, CMA members \$72; supplies \$25. Use a simple loom to create your own woven treasures.

Adult Studio Course 1:30–4:00 *Dollmaking*. Jaymi Zents. 5 Tuesdays, July 12–August 9. \$96, CMA members \$72; supplies \$25. Create a doll from start to finish. No experience necessary, but bring your own needle-nose pliers.

13 JULY WEDNESDAY

Adult Studio Course 1:30–4:00 *Papercrafting*. Laura Ferrando. 5 Wednesdays, July 13–August 10. \$96, CMA members \$72; supplies \$25. Make cards, books, and sculptural forms.

Adult Studio Course 1:30–4:00 *Oil Pastels*. Jaymi Zents. 5 Wednesdays, July 13–August 10. \$96, CMA members \$72. Beginners to advanced welcome. Supply list at registration.

Courtyard Music 5:30–8:30 *Sammy DeLeon and His Orchestra* (salsa)

Film 7:00 *Tol'able David* (USA, 1921, b&w, 35mm, 100 min.) directed by Henry King, with Richard Barthelmess, Gladys Hulette, and Ernest Torrence. The story of David and Goliath is transposed to rural America in this acclaimed and influential account of a mild-mannered farmer's son who must confront three villainous brothers. Live piano accompaniment by David Drazin, silent film accompanist at the Gene Siskel Film Center in Chicago. Print courtesy of the Museum of Modern Art; special thanks to Anne Morra. \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.

14 JULY THURSDAY

Adult Studio Course 1:30–4:00 *Art Sampler: Explorations for Beginners*. Laura Ferrando. 5 Thursdays, July 14–August 11. \$96, CMA members \$72; supplies \$25. Draw inspiration from the museum's education art collection while trying your hand at drawing, printmaking, ceramics, and watercolor.

Adult Studio Course 1:30–4:00 *Classical Figurative Sculpture*. Jaymi Zents. 5 Thursdays, July 14–August 11. \$96, CMA members \$72; supplies \$25. No experience necessary. This 3-D class nicely complements 2-D classes on painting or drawing the human form.

15 JULY FRIDAY

Adult Studio Course 10:00–12:30 *Watercolor*. Dyane Hronek Hanslik. 5 Fridays, July 15–August 12. \$96, CMA members \$72. An introduction to the medium of watercolor. Supply list at registration.

Adult Studio Course 1:30–4:00 *Pursemaking*. Seema Rao. 5 Fridays, July 15–August 12. \$96, CMA members \$72; supplies \$25. Learn to make beautiful and functional purses.

Courtyard Music 5:30–8:30 *Nighthawk* (jazz)

Film 7:00 *Tramp, Tramp, Tramp* (USA, 1926, b&w, 35mm, 62 min.) directed by Harry Edwards, with Harry Langdon and Joan Crawford. Baby-faced Harry Langdon was the fourth greatest comedian of the silent screen, behind Chaplin, Keaton, and Harold Lloyd. Langdon's gag- and stunt-filled first feature, about a hobo who enters a cross-country walking race to win both money and a girl, was co-written by Frank Capra. Live piano accompaniment by David Drazin, silent film accompanist at the Gene Siskel Film Center, Chicago. Preceded at 7:00 by the celebrated Langdon short *Saturday Afternoon* (USA, 1926, b&w, 35mm, 24 min., dir. Harry Edwards). \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.



ORDER TICKETS

Call 216-421-7350 or visit clevelandart.org to order exhibition or event tickets (service fee). No fee for in-person orders.

Silent movies will be the last films screened at the museum before Gartner Auditorium closes for the upcoming building renovation and expansion. In July and August we will present some of the best pre-talkies ever made, all in beautiful 35mm film prints. Only the series' opening program—a compilation of turn-of-the-20th-century British actuality films recently rediscovered in England (*Electric Edwardians: The Films of Mitchell and Kenyon*, Wed/29 June, 7:00 and Fri/1 July, 7:00)—will be projected from videotape. Because silent movies emphasize the visual, they embody the essence of cinema. And though talk-free, all the films in our series will be shown with live or recorded music. Major filmmakers and famous stars are represented. Among the directors are Rex Ingram (*The Magician*, Wed/6 July, 7:00), King Vidor (*The Crowd*,

Fri/8 July, 7:00), Fritz Lang (*Metropolis*, Fri/22 July, 7:00), Erich von Stroheim (*The Wedding March*, Wed/27 July, 7:00), René Clair (*The Italian Straw Hat*, Wed/3 Aug, 7:00), D. W. Griffith (*Broken Blossoms*, Wed/10 Aug, 7:00), John Ford (*The Iron Horse*, Fri/12 Aug, 7:00), Cecil B. DeMille (*The King of Kings*, Wed/17 Aug, 6:45), and Sergei Eisenstein (*Potemkin*, Fri/19 Aug, 7:00). Stars include Richard Barthelmess (*Tol'able David*, Wed/13 July, 7:00), Harry Langdon (*Tramp, Tramp, Tramp*, Fri/15 July, 7:00), Emil Jannings (*Variety*, Wed/20 July, 7:00), Charlie Chaplin (*Chaplin: Four Mutual Masterpieces*, Fri/29 July, 7:00), Buster Keaton (*The General*, Fri/5 Aug, 7:00), Rudolph Valentino (*Son of the Sheik*, Wed/24 Aug, 7:00), Greta Garbo (*A Woman of Affairs*, Fri/26 Aug, 7:00), and Lillian Gish (*The Wind*, Wed/31 Aug, 7:00). The series

contains comedies, tragedies, romances, social dramas, historical films, and agit-prop. There's a western, a sci-fi epic, and a horror movie. Admission to each program is \$7, CMA members \$5, seniors \$4, students and children \$3, or one Panorama voucher. Prices will be \$1 higher for films with live music, and Panorama vouchers will not be accepted for those shows.



16 JULY SATURDAY

Adult Studio Course 10:00–12:30 *Beading*. Jaymi Zents. 5 Saturdays, July 16–August 13. \$96, CMA members \$72; supplies \$25. Learn basic beading techniques to make jewelry and embellishments.

Adult Studio Course 1:30–4:00 *Memory Books and Bookmaking*. Staff instructor. 5 Saturdays, July 16–August 13. \$96, CMA members \$72; supplies \$25. Create various types of books.

Adult Studio Course 1:30–4:00 *Calligraphy*. Diane Q. Klann. 5 Saturdays, July 16–August 13. \$96, CMA members \$72; supplies \$5. Master the basics of pen and ink. Supply list at registration.



17 JULY SUNDAY

Courtyard Music 1:30–3:30 *Soul Samba* (jazz)

Adult Studio Course 1:30–4:00 *Jewelry*. Emily Blaser. 4 Sundays, July 17–August 7. \$96, CMA members \$72; supplies \$25. Design and complete your own silver jewelry piece. Carve a wax model to be cast using the lost-wax method. Experience welcome, but not necessary.

19 JULY TUESDAY

Art for Lunch 12:15–1:00 *Architecture Tuesdays*. Michael St. Clair offers a series of 9 different walking tours of Cleveland Tuesdays June 21–August 16. Preregistration required. Meet at the Soldiers and Sailors Monument in Public Square. \$8.

20 JULY WEDNESDAY

Courtyard Music 5:30–8:30 *Latin Jazz Project* (latin jazz fusion)

Adult Studio Course 6:00–8:30 *Mud Cloths*. Barbara Kathman. 5 Wednesdays, July 20–August 17. \$96, CMA members \$72; supplies \$45. *Bogolanfini* is a major art form of the Bamana people of Mali. Mud-dyed fabrics are often worn for ceremonies marking major life transitions, to indicate group membership, or as an aesthetic choice. Create your own identity-message mud-dye cloth.

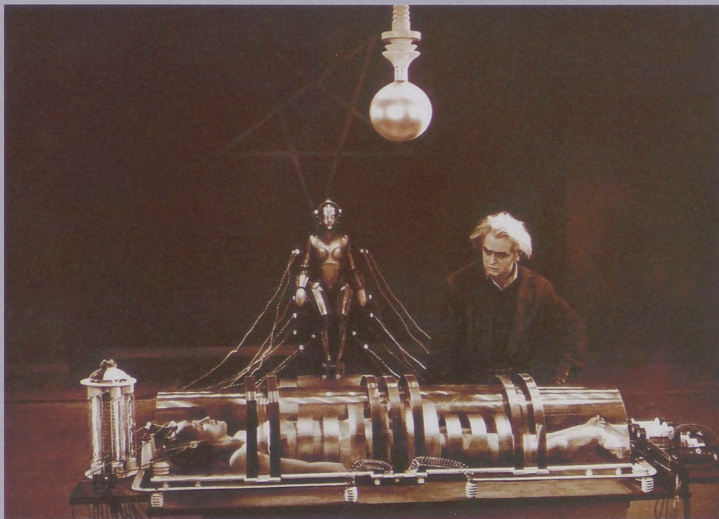
Adult Studio Course 6:00–8:30 *Introduction to Painting*. Kate Hoffmeyer. 5 Wednesdays, July 20–August 17. \$96, CMA members \$72; supplies \$25. Introduction to painting methods. No experience necessary.

Film 7:00 *Variety* (Germany, 1925, b&w, English intertitles, 35mm, approx. 100 min.) directed by E. A. Dupont, with Emil Jannings and Lya de Putti. Jealousy and a tragic love triangle bring a high-flying trapeze act down to earth in this dazzling cinematic masterpiece full of unusual compositions, quick cutting, and a moving, subjective camera. One of Jannings's greatest performances; cinematography by Karl Freund. Long version. Live piano accompaniment by Sebastian Birch, composer and assistant professor of music at Kent State University. Print courtesy of the Library of Congress; special thanks to Mike Mashon. \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.

Electric Edwardians: The Films of Mitchell and Kenyon, Wed/29 June, 7:00 and Fri/1 July, 7:00

1 JULY SUNDAY

Courtyard Music 1:30–3:30 *Latin Jazz Project* (latin jazz fusion)



Clockwise from top: *Metropolis*, *The King of Kings*, *The Wedding March*, *The Immigrant*, *Broken Blossoms*, *Son of the Sheik*, *A Woman of Affairs*, and *Electric Edwardians*



22 JULY FRIDAY

Courtyard Music 5:30–8:30 *Hollywood Slim Band* (swing)

Adult Studio Course 6:00–8:30 *Papercrafting*. Laura Ferrando. 5 Fridays, July 22–August 19. \$96, CMA members \$72; supplies \$25. Explore the possibilities of paper to make artistic cards, books, and sculptural forms.

NEO Artist Gallery Talk 6:30–7:30 Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks.

Film 7:00 *Metropolis* (Germany, 1926, b&w, music track, subtitles, 35mm, 118 min.) directed by Fritz Lang, with Brigitte Helm, Alfred Abel, and Gustav Froelich. Fritz Lang's stupendous sci-fi epic—seen here in its recently restored “definitive” version—is set in a gleaming, skyscraper-laden 21st-century city powered by the toil of slave workers underground. When the workers revolt (egged on by a rabble-rousing robot), all hell breaks loose. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

23 JULY SATURDAY

Adult Studio Course 10:00–12:30 *Art Sampler: Explorations for Beginners*. Laura Ferrando. 4 Saturdays, July 23–August 13. \$96, CMA members \$72; supplies \$25. Draw inspiration from the museum's education art collection while trying your hand at drawing, printmaking, ceramics, and watercolor.

24 JULY SUNDAY

Courtyard Music 1:30–3:30 *Jon Mosey* (folk)

26 JULY TUESDAY

Art for Lunch 12:15–1:00 *Architecture Tuesdays*. Michael St. Clair offers a series of 9 different walking tours of Cleveland Tuesdays June 21–August 16. Preregistration required. Meet at the Soldiers and Sailors Monument in Public Square. \$8.

27 JULY WEDNESDAY

Courtyard Music 5:30–8:30 *Mo' Mojo Mama Band* (zydeco/Cajun)

Film 7:00 *The Wedding March* (USA, 1928, b&w/color, 35mm, 113 min.) directed by Erich von Stroheim, with Erich von Stroheim, Fay Wray, and ZaSu Pitts. A Viennese prince in love with a beautiful commoner is forced to marry a less desirable woman for money and prestige. This lyrical and bitter drama, shown in its restored version, is full of Stroheim's celebrated, sumptuous excess. Live piano

accompaniment by Sebastian Birch. Print courtesy of the Library of Congress; special thanks to Mike Mashon. \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.

Sebastian Birch



Community Arts

As the museum winds down activities "Inside," watch for two exciting collaborations "Outside" from the department of Community Arts. At 7:30 on Thursday evening, September 1, in Public Square, Community Arts will present *Traffic Jam*, the opening performance spectacle for Ingenuity, Cleveland's first-ever arts and technology festival. On Saturday and Sunday, September 17 and 18, the museum's 16th annual Chalk Festival will join Sparx in the City for their annual Gallery Hop. Lolly the Trolley will link our festival, held on the museum's south side, with activities downtown, in Little Italy, Playhouse Square, Tremont, and Ohio City.

Classes and Tours

Start times, number of weeks, instructors, prices, and fees vary; see daily listings. The following studio classes will be held at the museum:

Beginning Tue/5 July: Drawing in the Galleries

Beginning Wed/6 July: Drawing the Figure

Beginning Tue/12 July: Weaving and Dollmaking

Beginning Wed/13 July: Papercrafting and Oil Pastels

Beginning Thu/14 July: Art Sampler: Explorations for Beginners and Classical Figurative Sculpture

Beginning Fri/15 July: Watercolor and Purse-making

Beginning Sat/16 July: Beading, Bookmaking, and Calligraphy

Beginning Sun/17 July: Jewelry

Beginning Wed/20 July: Mudcloths and Introduction to Painting

Beginning Fri/22 July: Papercrafting

Beginning Sat/23 July: Art Sampler

Beginning Tue/2 Aug: Drawing in the Galleries (session 2)

Beginning Fri/5 Aug: Drawing in the Renaissance Manner

Beginning Fri/26 Aug: Seasonsapes

The following studio classes and activities take place in downtown Cleveland:

Special Class at Great Lakes Science Center, Wed/6 July and Sun/7 Aug: Drawing the Human Figure. Contact GLSC education department at 216-621-2400 to register.

Architecture Walking Tours Tuesdays at 12:15. Rain or shine.

George Fitzpatrick, *Twelve Poems by Han Shan (In Memory of Paul and Jean Ulen)*, ink and pencil on tosha konshi paper.



29 JULY FRIDAY

Courtyard Music 5:30-8:30 *JT3* (jazz)

NEO Artist Gallery Talk 6:30-7:30 Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks.

Film 7:00 *Chaplin: Four Mutual Masterpieces* (USA, 1917, b&w, music track, 35mm, 80 min.) directed by Charles Chaplin, with Chaplin and Edna Purviance. Chaplin cemented his status as a comic genius with the 12 graceful shorts he made for the Mutual Company during 1916 and 1917. This program of Chaplin's final four Mutual movies—*Easy Street*, *The Cure*, *The Immigrant*, *The Adventurer*—mixes belly laughs with social commentary. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

31 JULY SUNDAY

Courtyard Music 1:30-3:30 *Ryann Anderson* (contemporary jazz)

2 AUGUST TUESDAY

Art for Lunch 12:15-1:00 *Architecture Tuesdays*. Michael St. Clair offers a series of 9 different walking tours of Cleveland Tuesdays June 21-August 16. Preregistration required. Meet at the Soldiers and Sailors Monument in Public Square. \$8.

Adult Studio Course 10:00-12:30 *Discovering Borremans: Drawing in the Galleries (Session 2)*. Kate Hoffmeyer. 4 Tuesdays, August 2-23. \$96, CMA members \$72; supplies \$10. Class meets at the museum.

3 AUGUST WEDNESDAY

Courtyard Music 5:30-8:30 *Northcoast Jazz Collective* (jazz)



Charlie Chaplin in *The Adventurer*, Fri/29 July

NEO Artist Gallery Talk 6:30-7:30 Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks.

Film 7:00 *The Italian Straw Hat* (France, 1927, b&w, music track, subtitles, 35mm, 108 min.) directed by René Clair, with Albert Préjean and Olga Tscheikowa. In this delightful comedy set during the 1890s, a man on the way to his wedding is delayed when his horse chews a lady's straw hat and he is compelled to replace it. From the play by Eugène Labiche and Marc Michel. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

5 AUGUST FRIDAY

Courtyard Music 5:30-8:30 *George Foley Jazz Quintet* (jazz)

Adult Studio Course 6:00-8:30 *Figurative Drawing in the Renaissance Manner*. Kate Hoffmeyer. 4 Fridays, August 5-26. \$96, CMA members \$72; \$35 model fee. Draw the figure following the traditions of the old masters of the Italian Renaissance.

Members-only NEO Event 6:00-8:00 *Meet the Artists*

Film 7:00 *The General* (USA, 1927, b&w, music track, 35mm, 74 min.) directed by Buster Keaton and Clyde Bruckman, with Buster Keaton and Marion Mack. Keaton's most revered film is one of the pinnacles of screen comedy! It's a Civil War movie full of laughs and thrills, in which a Southern train engineer rescues a locomotive stolen by Northern spies. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

7 AUGUST SUNDAY

Courtyard Music 1:30-3:30 *Cats on Holiday* (rock)

Adult Studio Course Wed/6 July, 1:00-3:00 or Sun/7 Aug, 10:00-12:00 *Drawing the Human Figure*. Kate Hoffmeyer. \$50, CMA and GLSC members \$40; fee includes art supplies and admission to the exhibition. Held at the Great Lakes Science Center. Call 216-621-2400.

NEO Artist Gallery Talk 6:30-7:30 Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks.

Members-only NEO Event 6:00-8:00 *Meet the Artists*

Teacher Resource Center

The Teacher Resource Center holds its annual summer workshops at the museum and at the Cleveland State University art building, with credit available through CSU. Many activities will be tied to *The NEO Show*. Please check the website for updates and the TRC newsletter.

NEO Artist Talks

Selected Wednesday and Friday evenings, 6:30–7:30. Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks on July 22, July 29, August 3, August 10, August 19, and August 26.

Textile Art Alliance Events

The **TAA Wearable Art Tea and Fashion Show** is coming up 1:00–4:00, Sun/23 Oct at Windows on the River. Reservations required; call 440–255–0045.

The fashion part of Tea and Fashion



Family Festivals at Your Local Library

Enjoy family festivals with museum Art Crews at local bookstores and libraries this summer and fall. Check www.clevelandart.org for details on other events as they are arranged.

Beachwood Branch Library: Mon/1, Aug, 10:00–2:00 and Sat/6 Aug, 1:00–5:00

Cleveland Heights–University Heights Library, University Branch: Tue/16 Aug, 3:00–4:30, Thu/18 Aug, 3:00–4:30 and 7:00–8:30

Walz Branch Library: Week of October 10

Garfield Heights Branch Library: Thu/10 Nov, 7:00–8:30 and Fri/11 Nov, 11:00–12:00

Brooklyn Branch Library: Week of November 14

Ingalls Library News

The Ingalls Library is holding an ongoing book sale, open to everyone, across from the reference desk. Books are priced as marked, all sales are final, and proceeds go to benefit the library. Cash or checks only. Members enjoy a 15% discount. Stock is replenished as items are sold so be sure and check the shelves on a regular basis, as you never know what treasures you might find!

Thank you for supporting the Ingalls Library.

Ingalls Library Summer Hours

Tuesday–Friday 10:00–5:00

8 AUGUST MONDAY

Teacher Resource Center Workshops 9:00–4:00, through August 12 *Summer Series begins* (see website).

9 AUGUST TUESDAY

Art for Lunch 12:15–1:00 *Architecture Tuesdays*. Michael St. Clair offers a series of 9 different walking tours of Cleveland Tuesdays June 21–August 16. Preregistration required. Meet at the Soldiers and Sailors Monument in Public Square. \$8.

10 AUGUST WEDNESDAY

Courtyard Music 5:30–8:30 *Grupo Fuego* (salsa)

NEO Artist Gallery Talk 6:30–7:30 Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks.

Film 7:00 *Broken Blossoms* (USA, 1919, color-toned b&w, 35mm, 95 min.) directed by D. W. Griffith, with Lillian Gish, Richard Barthelmess, and Donald Crisp. Poetic, sensitive, piercingly beautiful drama set in London's Limehouse district, where a Chinese man tries to protect a waif from her brutal father. Live organ accompaniment by Joseph Rubin, founder of the Lillian and Dorothy Gish Film Festival, Massillon. \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.

12 AUGUST FRIDAY

Courtyard Music 5:30–8:30 *Blues DeVille* (blues)

Film 7:00 *The Iron Horse* (USA, 1924, color-toned b&w, 35mm, 119 min.) directed by John Ford, with George O'Brien and Madge Bellamy. This epic John Ford western chronicles how the builders of the first trans-continental railroad prevailed over hostile Indians, harsh elements, and selfish landowners. Live organ accompaniment by renowned silent film accompanist Dennis James. \$8, CMA members \$6, seniors \$5, students \$4; no Panorama vouchers.

14 AUGUST SUNDAY

Courtyard Music 1:30–3:30 *Tony Pulizzi* (jazz)

16 AUGUST TUESDAY

Art for Lunch 12:15–1:00 *Architecture Tuesdays*. Michael St. Clair offers a series of 9 different walking tours of Cleveland Tuesdays June 21–August 16. Preregistration required. Meet at the Soldiers and Sailors Monument in Public Square. \$8.

17 AUGUST WEDNESDAY

Courtyard Music 5:30–8:30 *PANic* (steel band)

Members-only NEO Event 6:00–8:00 *Meet the Artists*

Film 6:45 *The King of Kings* (USA, 1927, b&w/color, music track, 35mm, 115 min.) directed by Cecil B. DeMille, with H. B. Warner, Ernest Torrence, and Joseph Schildkraut. Lavish rendition of the life and death of Jesus. Introduced by DeMille expert David Massaro. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.



Dennis James

NEO Show Members Events

The **Circles Party** will be Thu/7 July (call 216-707-2589). Visit the Ticket Center to make reservations for the **Members Party**, Sat/9 July or call 216-421-7350. Purchase online at clevelandart.org/tickets. **Members-only Meet the Artists Days** are Fri/5 Aug and Wed/17 Aug, 6:00-8:00 in *The NEO Show*.

Museum Store Members Sale

For the months of June and July, members receive a discount of 25% on books and 30% on other merchandise. Sale merchandise is not included and some other exclusions apply.

Visit Russia and China

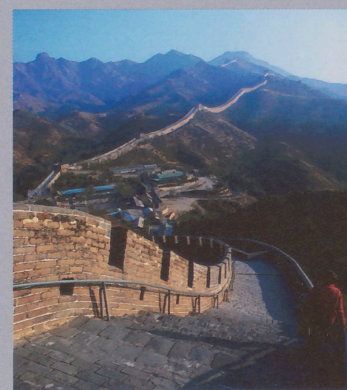
Waterways of the Tsars: St. Petersburg to Moscow September 15-26, 2005

Join diplomat Arthur Collingsworth for an early-autumn voyage on the scenic rivers, canals, and lakes linking historic St. Petersburg and Moscow. Visit the Hermitage Museum, Peterhof, and Catherine's Palace, and cruise aboard the intimate *M.S. Kazan* into the heart of Russia to Moscow. Visit the Kremlin and the treasures of its Armory, Red Square, and the landmark St. Basil's Cathedral, as well as the outstanding collections at the Pushkin Museum and the Old Tretyakov Galleries. Enjoy performances of music or ballet in Moscow and St. Petersburg. From \$4,695 per person plus airfare.

China's Artistic Legacy October 20-November 3, 2005

Travel to China with Marjorie Williams, director of education and public programs, to experience a dynamic, fast-changing nation with long cultural and artistic traditions that began 5,000 years ago. This 14-night trip is an immersion in Chinese art and culture, featuring major archaeological sites and museums in Beijing, Xian, Luoyang, Nanjing, and Shanghai. This trip introduces China from the perspective of the CMA, one of the finest collections in the West. From \$4,675 per person plus airfare.

For more information about either trip, call 216-707-2759.



19 AUGUST FRIDAY

Courtyard Music 5:30-8:30 *Mr. Downchild* (blues)

NEO Artist Gallery Talk 6:30-7:30 Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks.

Film 7:00 *Potemkin* (USSR, 1925, b&w, music track, subtitles, 35mm, 65 min.) directed by Sergei Eisenstein. A 1905 mutiny on a Russian battleship is immortalized in this electrifying and influential classic—an enduring work of cinematic art. The “Odessa Steps” massacre is arguably the most famous sequence in film history. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

21 AUGUST SUNDAY

Courtyard Music 1:30-3:30 *Prayer Warriors* (gospel)

24 AUGUST WEDNESDAY

Courtyard Music 5:30-8:30 *Carlos Jones and the P.L.U.S. Band* (reggae)

Film 7:00 *Son of the Sheik* (USA, 1926, color-toned b&w, music track, 35mm, 72 min.) directed by George Fitzmaurice, with Rudolph Valentino and Vilma Banky. Rudolph Valentino's last film is a tongue-in-cheek sequel to the 1921 movie that established him as the screen's great lover. Valentino plays both father and son in this exotic desert adventure/romance that teems with chases, stunts, fights, escapes, and rescues. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.



26 AUGUST FRIDAY

Adult Studio Course 9:30-12:00 or 6:00-8:00 *Seasonscapes*. Susan Gray Bé. 8 Fridays, August 26-October 14. \$158, CMA members \$118. Paint CMA garden views in oil. Learn to balance color, pattern, texture, and contrast while achieving form and perspective.

Courtyard Music 5:30-8:30 *New Harp Experience* (jazz)

NEO Artist Gallery Talk 6:30-7:30 Meet a few of the local artists behind the works exhibited in *The NEO Show* during these free, informal talks.

Film 7:00 *A Woman of Affairs* (USA, 1928, b&w, music track, 35mm, 96 min.) directed by Clarence Brown, with Greta Garbo, John Gilbert, and Lewis Stone. Greta Garbo plays a glamorous Jazz Age socialite who turns reckless when she can't marry the man of her dreams. This elegantly shot romance is probably Garbo's greatest silent movie; it was definitely her personal favorite, made by her favorite director. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

Garbo's own favorite film:
A Woman of Affairs

28 AUGUST SUNDAY

Courtyard Music 1:30-3:30 *Trisha O'Brien* (jazz)

31 AUGUST WEDNESDAY

Courtyard Music 5:30-8:30 *Blue Lunch* (swing/blues)

Film 7:00 *The Wind* (USA, 1928, b&w, music track, 35mm, 88 min.) directed by Victor Seastrom, with Lillian Gish and Lars Hanson. Lillian Gish gives perhaps her greatest performance in this unforgettable film classic. An innocent Virginia woman moves to desolate, dustbowl Texas, where an unhappy marriage and the relentless wind undermine her mental health. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

1 SEPTEMBER THURSDAY

Ingenuity Festival 7:30 at Public Square. *Traffic Jam*

2 SEPTEMBER FRIDAY

Courtyard Music 5:30-8:30 *The Mercurys* (jazz)

Exhibitions



Tracey Lind, *Kaddish*, color photograph. In *The NEO Show*.

Michaël Borremans: Hallucination and Reality

Through September 4

Belgian artist Michaël Borremans's first solo museum exhibition in the United States comprises 63 works created since 1995, focusing on his small drawings and paintings on cardboard. Cinematic in their reference and intimate in scale, the images are often annotated at their edges with technical notations and musings; their wry critique of some contemporary shibboleths is both delicate and merciless.

The NEO Show

July 10–September 4

A juried exhibition of works by artists of northeast Ohio returns to the museum with *The NEO Show*, featuring 78 creations selected from nearly 1,300 submitted entries. The exhibition attests to the vitality of the regional art scene, and to its transcendence of any regional stereotypes, with a broad range of works in two- and three-dimensional media as well as pieces incorporating various forms of new media technology.

Michaël Booremans, *A Mae West Experience—For the People*, 2002, pencil, watercolor, and white ink on paper, 16.3 x 20.3 cm, private collection, Los Angeles.



Coming Up—Design for the Modern World: The Arts and Crafts Movement in Europe and America, 1880–1920

October 16, 2005–January 8, 2006

This groundbreaking exhibition, organized by the Los Angeles County Museum of Art, is the first to assess the truly international influence of the Arts and Crafts movement that formed in Britain, Europe, and the United States at the turn of the last century. The exhibition presents more than 300 objects—furniture, ceramics, metalwork, textiles, and works on paper—borrowed from 75 institutions and private collections as well as from LACMA's permanent collection. Included are masterworks by the best-known designers of the period, such as William Morris, M. H. Baillie Scott, Henry Van de Velde, Peter Behrens, Josef Hoffmann, Eliel Saarinen, Gustav Stickley, Greene and Greene, and Frank Lloyd Wright. All of the objects in the exhibition are explored in three leitmotifs: Art and Industry, Design and National Identity, and Arts and Life.



Designed by Miksa Róth (Hungary, 1865–1944). Made at Róth's studio, Budapest. *Rising Sun*, 1900. Glass mosaic, 172.1 x 76.5 x 4 cm. Róth Miksa Museum Photo © Róth Miksa Emlékház

Admission to the museum is free

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033;
Fax 216-707-6659 (closes at 8:00 on
Wednesday and Friday).
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

General Hours

Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays
excepted), July 4, Thanksgiving,
December 25, and January 1

Museum Café

Closes one hour before museum.

Ingalls Library Summer Hours

Tuesday-Friday 10:00-5:00
Reference desk: 216-707-2530

Parking

\$1 per half-hour to \$8 maximum.
Both lots \$3 after 5:00 (\$5 for special
events). Free for seniors and disabled
permit holders on Thursdays.

Staff

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Donley
Digital scanning: David Brichford
Production: Charles Szabla
Intern: Bonnie Laessig

Below: Claes Oldenburg's *Giant
Toothpaste Tube*, a significant
acquisition from 2004

Cover: Eva Kwong's *Lament*, from *The
NEO Show*

Ohio Arts Council

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